Anti-Tales

Anti-Tales:
The Uses of Disenchantment

Edited by

Catriona McAra and David Calvin

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Finally, love and the warmest thanks to Niall and Susan for keeping our feet on the ground. This first collection is for you.

INTRODUCTION

> Semiotically speaking, the anti-tale is implicit in the tale, since this well-made artifice produces the receiver's desire to repeat the tale anew...
> —Cristina Bacchilega, 1999[1]

> I'm in the demythologising business.
> —Angela Carter, 1983[2]

Anti-Tales: The Uses of Disenchantment is the result of a two day symposium which took place at the University of Glasgow, 12-13 August 2010. Scholars and practitioners participated from a variety of disciplines, geographic locations and stages of career. One aim of the symposium was to secure the term "anti-tale" more thoroughly in an international and interdisciplinary scholarship. It followed attempts to define this term, historically by Robert Walser (1910) and André Jolles (1929), later by Wolfgang Mieder (1987, 2008) and John Pizer (1990), and most recently in David Calvin's forthcoming doctoral thesis "No More Happily Ever After: The Anti-Fairy Tale in Postmodern Literature and Popular Culture" (University of Ulster, 2011).[3]

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[1] Cristina Bacchilega, *Postmodern Fairy Tales: Gender and Narrative Strategies*, (University of Pennsylvania Press, 1999), 22-23.

[2] Angela Carter, "Notes from the Front Line," *Shaking a Leg: Collected Writings: Angela Carter*, Jenny Uglow (ed.) (London: Penguin Books, 1997), 38.

[3] Robert Walser, *Robert Walser Rediscovered: Stories, Fairy Tales, Plays and Critical Responses*, Mark Harman (ed.), Walter Arndt (trans.) (Dartmouth College, 1985), André Jolles, *Einfache Formen*: *Legende, Sage, Mythe, Rätsel, Spruch, Kasus, Memorabile, Märchen, Witz*, (Tübingen: Niemeyer, 1968), Wolfgang Mieder, "Grim Variations From Fairy Tales to Modern Anti-Fairy Tales," *Germanic Review*, 62:2 (Spring 1987), 90-102, and "Anti-Fairy Tale," *The Greenwood Encyclopaedia of Folktales and Fairy tales*, Donald Haase (ed.) (Westport: Greenwood, 2008), 50, John Pizer, "The Modern/Postmodern Anti-Fairy Tale," *Canadian Review of Comparative Literature*, Vol.17 (September - December 1990), 330-347. See also Jack Zipes (ed.), *Don't Bet on the Prince: Contemporary Feminist Fairy Tales in North America and England* (New York: Routledge, 1989). There are further, more fleeting references to the notion of the "anti-tale" as a potentially useful but undefined device in the wider scholarship on the history of literature.

Figure 1: Dina Goldstein, *Rapunzel No.II* from *Fallen Princesses*, 2009. Photo credit: Dina Goldstein copyright.

"Anti-ness" and Critical Disenchantment

The title of this collection draws explicitly on, and debates with, Bruno Bettelheim's seminal, but now much criticised, psychoanalytic study *The Uses of Enchantment* (1976), which was roughly contemporaneous with the "demythologising" project of the British writer Angela Carter (1940-1992), a revisionary attitude which was at the forefront of the *Anti-Tales* symposium.[4] It was no accident that both the keynote speakers, Aidan Day (Professor of English at University of Dundee) and Anna Kérchy (Senior Assistant Professor and member of the Gender Studies Research Group at the Institute of English and American Studies of the University of Szeged), have devoted attention and research into the work of Carter. In their respective monographs on the novels of this writer, Day discusses the

[4] Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (London: Penguin, 1991). Carter admitted to reading and taking issue with Bettelheim's book in an interview with John Haffenden (1985) as cited in Aidan Day, *Angela Carter: The Rational Glass* (Manchester and New York: Manchester University Press, 1998), 133.

importance of Carter's "anti-mythic" tendencies whilst Kérchy highlights the body of the freak in such novels as *The Passion of New Eve* (1977), *Nights at the Circus* (1984), and *Wise Children* (1991) as "anti-aesthetic."[5]

The work of Cristina Bacchilega on postmodern fairy tales was also repeatedly referred to during the symposium; her definition of the anti-tale hints at a reverse discourse. This present collection also rests on Mieder's anti-fairy tale definition in Donald Haase's *Greenwood Encyclopaedia of Folk and Fairy Tales* (2008). Mieder stresses the tragic, inconclusive aspects, and, like Bacchilega, claims that "fairy tales and anti-fairy tales complement each other as traditional and innovative signs of the human condition."[6]

Calvin's doctoral research builds on such definitions and historiography in order to identify key anti-fairy tale features and develop a clearer typology. The following chart indicates some of the main distinctions between the anti-fairy tale and its source form as two sides of the same coin:

Fairy Tale	**Anti-Fairy Tale**
▪ Optimism	▪ Pessimism
▪ Teleological, anticipatory	▪ Retrospective, subversive
▪ "Once upon a time"	▪ Real world context
▪ Initiation	▪ Dissonance
▪ Pedagogical	▪ Lessons unlearnt
▪ Infantalised, bowdlerized	▪ Adult themes, cynicism
▪ Telling	▪ Untelling
▪ Cultural mirror	▪ Breaking the mirror
▪ Parabolic	▪ Anti-parabolic
▪ Black and white morality	▪ Grey morality or amorality
▪ Fixed point of view	▪ Shifting perspectives
▪ Independent narrative	▪ Intertextual, metafictional
▪ Bourgeois	▪ Avant-garde
▪ Patriarchal	▪ Feminist
▪ Mythologises	▪ Demythologises
▪ Enchantment	▪ Disenchantment

[5] Day, *ibid*., 132, and Anna Kérchy, *Body Texts In the Novels of Angela Carter: Writing from a Corporeagraphic Point of View* (Lewiston: Edwin Mellen Press, 2008), 46. Kérchy has also been instrumental in promoting continued scholarship on postmodern fairy tales. Many of the authors in this collection have recently been fostered by Kérchy's edited collection *Contemporary Fictional Repurposings and Theoretical Revisitings of Fantasies and Fairy Tales* (Lewiston: Edwin Mellen, 2011).

[6] Mieder, "Anti-fairy tale," 50.

The anti-fairy tale has long existed as a shadow of the traditional fairy tale genre. First categorised as the *Antimärchen* in Jolles' study *Einfache Formen* (1929), the anti-tale was found to be contemporaneous with even the oldest known examples of fairy tale collections.[7] Rarely an outward opposition to the traditional form itself, the anti-tale takes aspects of the fairy tale genre, and its equivalent genres, and re-imagines, subverts, inverts, deconstructs or satirises elements of them to present an alternate narrative interpretation, outcome or morality. In this present collection, Red Riding Hood retaliates against the wolf, Cinderella's stepmother gives her own account of events, and "Snow White" evolves into a postmodern vampire tale. Here the terms "anti-tale" and "anti-fairy tale" (or *Antimärchen*) are used interchangeably, but are applied for more specific purposes throughout this volume.

Though anti-tales and/or anti-fairy tales themselves may have been under-researched until now, there has been much anti-ness inherent to scholarship and practice to date, and a wide-reaching use of critical disenchantment. For instance, the Atlas Press has published an *Anti-classics* series which concerns reprints of primary avant-garde texts. A pervasive "anti-ness" can also be found in the related artistic philosophies of Georges Bataille and Marcel Duchamp which have come to dominate twentieth and twenty-first century thought. Their influence extends into the post-structuralist critiques of numerous writers such as the philosopher Gilles Deleuze and the psychoanalyst Félix Guattari in their famous study *Anti-Oedipus* (1972) often linked with Friedrich Nietzsche's *Anti-Christ* (1888). In discussions of the (neo-) avant-garde, Rosalind Krauss and Hal Foster have been influential with their notions of anti-narrative, "anti-vision" (1986), and the "anti-aesthetic" (1983):

> which is *not* intended as one more assertion of the negation of art or of representation as such ... "anti-aesthetic" is the sign not of a modern nihilism ... but rather of a critique which *destructures* the order of representations in order to reinscribe them.[8]

On the other hand, the aestheticians James Elkins and David Morgan have also published a pertinent collection, *Re-enchantment* (2009), which focuses

[7] Jolles, *Einfache Formen*, 218-19.

[8] [*Our emphasis*] Hal Foster (ed.), "Postmodernism: A Preface," *The Anti-Aesthetic: Essays on Postmodern Culture* (Port Townsend: Bay Press, 1983), ix-xvi. See also Rosalind Krauss, "Corpus Delicti," *L'amour fou: Photography and Surrealism*, (London: The Abbeville Press, 1985), and Krauss and Yve-Alain Bois, *Formless: A User's Guide* (Cambridge and New York: Zone Books, 2000).

on the reintroduction of theological perspectives into recent art history.[9] Elsewhere, the cultural theorist Susan Stewart discusses the phenomenon of graffiti as "antilanguage."[10]

Whatever the reader's position, we would advise the reader to refrain from interpreting disenchantment as a complete negation. This collection opens itself to the possibility of dis-enchantment and "anti-ness" as very creative, critical tools. In textual and visual terms (as discussed further below), the anti-tale is not *opposed* to narrative, in a purely abstract and formalist way, but is "anti" in terms of an amoral or cruel depiction and/or subversive re-assemblage. This collection questions whether the prefix "anti-" should necessarily equate with being *against* something. Often the anti-tale may be thought of more in line with what David Hopkins has recently termed a "dark poetics";[11] a tale with malevolent undercurrents which lurk just beneath the surface. In this respect, the anti-tale is very close to the Gothic genre, as discussed in Jessica Tiffin's essay in this volume. With a layering of "good" and "evil," the anti-tale can also be related to the Fantastic genre in transporting its reader to an extraordinary domain or "alternative" reality.[12] As many of the following essays demonstrate, fantasy and forms of (dis)enchantment tend to be summoned as mirror images or coping mechanisms to deal with the social, political, and economic global realities at hand.

Some of the following contributors pull this term out of obscurity. For others it is a term which is being retrospectively applied to their topic of research. For others still, anti-tales may be darker versions of traditional tales. For others again, the anti-tale serves as a method of deconstruction. Examples of rewriting and intertextuality run throughout, as does a commitment to intermedial and interdisciplinary intersections and conflations.

There are many anti-tales that we will simply not have space to tell on this occasion, and much terrain is yet to be mapped under this heading. This collection does, however, cover a rich cultural collage of anti-(fairy)

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[9] See especially David Morgan, "Enchantment, Disenchantment, Re-enchantment," *Re-enchantment*, James Elkins and Morgan (eds.) (London: Routledge, 2009), 3-22.

[10] Susan Stewart, "*Ceci Tuera Cela*: Graffiti as Crime and Art," *Crimes of Writing: Problems in the Containment of Representation* (Durham and London: Duke University Press, 1994), 227.

[11] David Hopkins, *Childish Things* (Edinburgh: Fruitmarket Gallery, 2010), 72.

[12] See for instance Kérchy, "Faraway, So Close, Towards a Definition of Magic(al) (Ir)realism," *What Constitutes the Fantastic?*, Sabine Coelsch-Foisner *et al* (eds.), Vol.17 (University of Szeged, 2009), 22.

tales by some of the following artists, writers, and filmmakers: Apuleius, Novalis, E.T.A Hoffmann, Francisco Goya, William Blake, Oscar Wilde, Robert Walser, Bruno Schulz, D.H. Lawrence, Katherine Mansfield, James Thurber, Marcel Duchamp, Georges Bataille, Dorothea Tanning, Robert Desnos, Unica Zürn, Jan Švankmajer, Paula Rego, Tanith Lee, Neil Gaiman, Roald Dahl, Terry Gilliam, Tim Burton, the Quay Brothers, Tomoko Konoike, Nalo Hopkinson, Margaret Atwood, A.S Byatt, and of course, Angela Carter.

Visual Anti-tales

Alongside literature and music, there is a pervasive tradition of rebellious "anti-ness" in contemporary visual culture which merits its own section. These encompass such works as the anti-fairy tale sculptures of Kiki Smith,[13] the interrogation of racial stereotypes in the shadow art of Kara Walker, the politically subversive *Children's Art Commission* (2010) and *Bedtime Tales for Sleepless Nights* (2011) by the brothers Chapman, the dark fairy tale taxidermy of Tessa Farmer [Fig.2], and recycled book

Figure 2: Tessa Farmer, *A Darker Shade of Grey* (detail) 2010. Photograph by Clare Kendall. Reproduced with kind permission of the artist. © Tessa Farmer and Clare Kendall.

[13] See Kate Bernheimer, "This Rapturous Form," *Marvels and Tales*, Vol.20, No.1 (2006), 67-83.

Figure 3: Su Blackwell, *Little Red Riding Hood (In Woods)*, 2010. Photographer: Jaron James. © The artist and the photographer.

sculptures of Su Blackwell [Fig.3]. The latter two are equally diminutive but employ different strategies to arrive at their anti-tale aesthetics. Farmer's work involves an infestation of animal remains by evil-looking anti-fairies – delicate but deadly, in the tradition of Dutch seventeenth century *vanitas* images. Blackwell's work, meanwhile, recycles old books through an anti-tale-like origami, renovating the tale in three dimensional terms to makes the fairy tale landscapes and characters appear to walk off the page. This strategy is reminiscent of the "Cottingley Hoax" of 1917 as recounted by Arthur Conan Doyle in 1922 – another anti-fairy tale.

Such visual tendencies have also infiltrated the realm of contemporary furniture design, as demonstrated in a recent exhibition at the Victoria and Albert Museum, suggestively entitled *Telling Tales: Fantasy and Fear in Contemporary Design* (2009), which included further examples of anti-tale taxidermy such as Kelly McCallum's (b.1979) maggoty fox *Do You Hear What I Hear?*(2007).[14]

[14] Gareth Williams, *Telling Tales: Fantasy and Fear in Contemporary* Design, (London: V&A Publishing, 2009), 92.

Further wicked, visual anti-fairy tale tendencies can be found in the meeting of film and conceptual design, in the work of Brian Froud for Jim Henson's *The Dark Crystal* (1982) and *Labyrinth* (1986). This is also true of the first animated feature films by Walt Disney (1901-66), for instance *Snow White and the Seven Dwarfs* (1937).[15] Both Disney and Froud appear to have drawn stylistically on the gnarled illustrations of Arthur Rackham (1867-1939), the gruesome fairy tale engravings of Gustave Doré (1832-83), and the *Alice* illustrations by John Tenniel (1820-1914), the latter of whom is discussed by Kérchy in this volume.

The Canadian photographer Dina Goldstein has been one of the most successful in capturing a more specifically anti-fairy tale (il)logic and rendering it in visual terms. Reminiscent of the photographic art of Cindy Sherman (b.1954), Gregory Crewdson (b.1962), and Anna Gaskell (b.1969),[16] Goldstein's *Fallen Princesses* cycle [see Fig.1] appropriates and twists the Disney-esque fairy tale by updating it to a real world context in order to juxtapose real world experience with the inculcated expectations of the fairy tale, thus exposing its underlying subtext. They re-present the truths which trouble our unconscious. Her princesses are rude, lazy, unhealthy or unrequited – traits which break with the conventional fairy tale moral or happy end.

The present volume is necessarily interdisciplinary in its scope, and takes the intermedial view that the art and fiction are on par with the scholarly discourse on the topic. Many of the contributors are artists and writers as well as academics and critics. The editors invited *Anti-Tales*' resident artist Robert Powell (b.1985) to produce the official art work for this project. Whilst sketching continuously throughout the symposium, Powell was commissioned to provide an artwork for the front cover of this volume.

Powell works in a range of media from delicate hand-coloured prints and watercolours to sculpture and animation, and has a distinct ability to merge art with scholarly discourse, drawing inspiration from a range of lectures from a variety of disciplines. His art historical attitude and literary awareness is understandable given that Powell's first degree was shared between university and art college at Edinburgh.

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[15] Esther Leslie, *Hollywood Flatlands: Animation, Critical Theory and the Avant-Garde* (London and New York: Verso, 2002), 171. Grateful thanks to Laurence Figgis for this suggestion.

[16] One might make further comparisons with the art of Hannah Wilke (1940-1993) and photography of Annie Leibovitz (b.1949), the latter discussed by Kérchy in this volume.

The front cover for the present volume presents a busy landscape of anti-tale activity. Here Powell does not refer to any one specific tale but chooses to draw inspiration from several, and, in doing so, creates his own visual anti-allegory. The aesthetic is darkly reminiscent of Quentin Blake's illustrations for Roald Dahl or Arthur Rackham's "goblin-master" images, particularly *Common Objects at the Seaside* (1904).[17] Powell has likewise contributed a series of "anti-characters," little vignettes which can be found throughout this volume, prowling around the marginalia.

This anti-tale characteristic was also found in the *femmes fatales* performance costume designs of MFA graduate Harriet Kirkwood, who was invited to perform at the symposium. Stylistically reminiscent of the late Alexander McQueen (1969-2010), Kirkwood's textured costumes present a sinful image of hedonistic pleasures. We hope the essays and art work included in this volume will inspire others to explore this theme.

Figure 4: Harriet Kirkwood (MFA), *Deadly Desires*, 2010. Performance Costume Designs. Photographer: Steven Gallagher. © The designer.

[17] For a reproduction of this image, which originally appeared in *Punch*, please see James Hamilton, *Arthur Rackham: A Life with Illustration* (London: Pavilion Books, 1990), 37.

Anti-tales: The Essays

The range of essays that have been selected for this collection demonstrate the diverse uses of the term "anti-(fairy) tale." Linear chronologies would seem anathema to the unpredictable character of the anti-tale. So, through a complex matrix of interlocking dialogues, this collection of scholarly anti-tales is organised thematically into seven parts: "History and Definitions" — "Twisted Film and Animation" — "Surrealist Anti-tales" — "Sensorial Anti-tales" — "Black Humour" — "Inverted Anti-(Fairy) Tales" — "(Post) Modern Anti-tales."

The collection begins with an invaluable contextual essay on the history of the German *Antimärchen* by Laura Martin. Returning to Jolles' definition of the term, Martin opens with a provocative premise: there is no anti-fairy tale because there is no fairy tale, which destabilises expectations of the "once upon a time" narrative from the very beginning. However, she goes on to trace anti-fairy tale characteristics in tales by German writers including: the Grimms, Novalis, Johann Wolfgang von Goethe, and E.T.A Hoffmann.

This is anachronistically followed by Stijn Praet's essay on Apuleius and the possibility of a Latin anti-tale. Although Classical tales are not usually understood through the fairy tale lens, Praet's essay persuasively argues that we should revisit the literature of this era with the anti-tale in mind.

Larisa Prokhorova's chapter further seeks to define the term anti-fairy tale and its characteristics through translation. Drawing on the theories of Umberto Eco, she contrasts extracts of English language anti-fairy tales by Oscar Wilde and James Thurber with lesser-known Russian anti-fairy tales by Michail Zubkov and Ludwig Anna (Simonia).

Continuing to rethink the term "anti-tale" but moving into the terrain of "Twisted Film and Animation," Anna Kérchy's paper transports readers to the dark, (dis)enchanted imagination of Lewis Carroll through discussion of recent revision(ing)s of *Alice's Adventures in Wonderland* (1865) by Jan Švankmajer (1988), Terry Gilliam (2005), and, most prominently, Tim Burton (2010). Through (re)gendering the armoured human figure in John Tenniel's original "Jabberwocky" illustration, such *auteurs* (re)cast Alice as feminist. However, Kérchy shrewdly notes that though Burton's Alice may choose a different career path after her experiences in "Underland," she ultimately ends up participating in the very capitalist society which enables the continuity of conventionally gendered representations.

Suzanne Keller's paper devotes closer attention to the work of Švankmajer and his engagement with childhood. Through recourse to

critical theory, and the political and social context of Czech history, Keller builds an intriguing re-reading of the saccharine image of the fairy tale, and, like Kérchy, argues that the process of retelling taps into the true narrative structure of Carrollian literary nonsense.

Keller's emphasis on animation and intertextuality is followed by Suzanne Buchan's paper on the contemporary Quay Brothers' 1986 appropriation of Bruno Schulz's earlier tale *Street of Crocodiles* (1934). Through evocation of the "generatio aequivoca," a Latin notion meaning self-reproduction, Buchan discusses the Quay Brothers' puppet animation as the bringing to life of otherwise inorganic materials. Her detailed analysis teases out the anti-tale aspects of Schulz's story, and illuminates the Quays' shadowy narratives with vitalist strategies.

Closely tied to the dark nostalgic aesthetic of Burton, Gilliam, Švankmajer and the Quays, the collection then moves into a section on "Surrealist Anti-tales." This begins with Catriona McAra's paper on the artist and writer Dorothea Tanning (b.1910) and her short story "Blind Date" (1943). McAra recontextualises this anti-tale as a response to the earlier Dada anti-art tendencies, as represented by Tanning's husband Max Ernst (1891-1976) and friend Marcel Duchamp (1887-1968), and by the dissident Surrealist, abject philosophy and fictions of Georges Bataille (1897-1962). McAra's paper also grapples with the notion of the Freudian anti-tale, doubly twisted here through Tanning's parody of it.

Reference to Bataille is echoed in Esra Plumer's contribution which concerns the work of Robert Desnos (1900-45) and Unica Zürn (1916-70). Plumer departs from the emphasis on visual narratives, as discussed by McAra, towards more "automatic" uses of the fairy tale. Plumer situates the work of these two, otherwise unrelated, Surrealists in the dark, (dis)enchanted realm of the fairy tale forest, and discusses their previously under-researched contributions to the aural domain of radio.

This is followed by a discussion of the work of the late- or post-Surrealist Paula Rego (b.1935) by Helen Stoddart. Stoddart focuses on a series of Rego's prints which reread the "Bluebeard" (anti-)fairy tale through Charlotte Brontë novel *Jane Eyre* (1847). Additionally Stoddart notes a sub-reference by Rego to Freud's *Leonardo* analysis (1911) which once again layers the visual and literary into a complex intermedial anti-tale.

Jigsawing itself to the print medium, Isabelle van den Broeke turns the art historical dimension back into discussion of two Romantic artists: Francisco Goya (1746-1828) and William Blake (1757-1827), and their use of the contemporaneous phenomenon of the phantasmagoria show as the subject for their works.

Her paper moves into the sensorial realm of the visual as traced in a different context by Mayako Murai, whose paper fixes the anti-tale image to the canvas in the meticulously detailed work of Tomoko Konoike (b.1960). Here the focus is on her various recontextualisations of the "Little Red Riding Hood" fairy tale via the senses of touch and smell. Though the protagonists of these narratives may be bound up, blind, deaf and dumb, the use of tactility and aroma create a better rounded perception of the anti-tale aesthetic by allowing the viewer/reader an embodied, imaginative investment.

The section on "Black Humour" begins with Christina Murdoch's essay on Roald Dahl's *Revolting Rhymes* collection (1982). Murdoch observes that the fairy tale titles are always appropriated wholesale as archetypal narratives and yet Dahl twists them to reveal their underlying, often gory, inner truths.

These playful rhymes are gleefully followed by John Patrick Pazdziora's paper on the anti-fairy tales of American satirist James Thurber. Using select examples, Pazdziora rereads Thurber's anti-fables as "grotesque" social commentaries which tend to exchange the conventional "happily ever after" for "they all died horribly."

Focus on the absurd figure of the "anti-hero" is then transplanted to Gotham City with geographer Deborah Knight's paper on Christopher Nolan's recent Batman film *The Dark Knight* (2008). This paper converses with some of the filmic, anti-art practices and landscapes encountered earlier in the collection, while emphasis on the character of the Joker as a trickster figure places this discussion squarely in that of "Black Humour." Architectural metaphors of the Joker's scheming are illustrated throughout by reproductions of Knight's collages as research tools.

The final paper in this section is by Michelle Ryan-Sautour who considers the crossover of Rikki Ducornet's literature with Tom Motley's comic strip interpretations to produce an intermedial anti-tale. The anti-tale's structure is well-accommodated in the comic strip format.

Emphasis on graphics is linked to the next section, "Inverted Anti-Fairy Tales," which begins with Jessica Tiffin's contribution on Neil Gaiman and Tanith Lee's rewritings of "Snow White" as a vampire anti-tale. Through comparing, contrasting and defining the genres of Gothic, fairy tale and the Fantastic, Tiffin discusses Gaiman and Lee's anti-tales as a "cross-pollination of tropes."

This is followed by two papers which consider select fairy tales from the so-called "wicked" Stepmother's point of view, complicating the traditional, "moral" perspective. Closely linked to Tiffin's chapter on "Snow White," David Calvin's chapter examines and compares a number

of anti-fairy tales that each place us in "the Queen's shoes," as it were, providing us with both the context needed to consider her hitherto untold motivation and origins, and a subversive perspective on the gender dynamics that lie at the heart of the tale.

It is fitting to here include a piece of fictional work by practicing California psychologist and therapist Mary Crocker Cook, who, like Bruno Bettelheim, realises the therapeutic potential of the fairy tale in resolving adult conflicts. Unlike Bettelheim, however, Cook prefers to use stories of *disenchantment*. For a number of years, Cook has used her very own anti-fairy tale "Cinderella" in a counseling setting. Cook's version of the tale is supplemented by her own commentary which explains particular motives.

This section of anti-fairy tale inversions finishes with a consideration of a Caribbean "Bluebeard" by Natalie Robinson. Through focus on Nalo Hopkinson's story "The Glass Bottle Trick," Robinson makes reference to the Carterian metaphor of "new wine in old bottles..."[18] in order to present us with a postcolonial anti-tale that fragments and reconstitutes the fairy tale genre.

The turn to non-Western anti-tales is followed by Defne Çizakça's discussion of the politics of Orientalism. With reference to A.S Byatt's anti-tale *The Djinn in the Nightingale's Eye* (1994) as her key example, Çizakça interrogates this modernist discourse through discussion of a decolonisation which employs disenchantment as its strategy.

This contribution leads us into the final section on "(Post-) Modern Anti-tales." Byatt's postmodern, feminist, revisionary commitments resound with coverage of Margaret Atwood's anti-fairy tales namely "There Was Once" and *Surfacing*. Sharon R. Wilson, an acknowledged authority on Atwood, considers these tales as forms of deconstructive rewriting.

The collection finishes with María Casado Villanueva's paper on what might constitute a "modernist anti-tale." Through focus on D.H. Lawrence's "The Rocking Horse Winner" (1925) and Katherine Mansfield's "A Suburban Fairy Tale" (1917) and with reference to theorists of the time, Casado Villanueva sheds light on ambiguous dystopias. Like many of the examples discussed in this volume, one might read their anti-tales as a rupture with literature of the past as well as an appropriation of it.

[18] Carter, "Notes from the Front Line," 37.

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